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and the popular coloured books. In these, besides a certain limited but decidedly marked sense of humour, there appears to be considerable dramatic power in the human figures; and the landscape backgrounds are not merely characteristic in themselves, but seem also, so far as we can decipher the plot of the stories, to take their place in illustrating the sentiment of the scene, as they do in the pictures of Hogarth or Leslie. It owes its excellence to the fact that it does not aim at being simply decorative, but is the best form of Art which the craftsmen can compass, and is successful exactly in proportion to

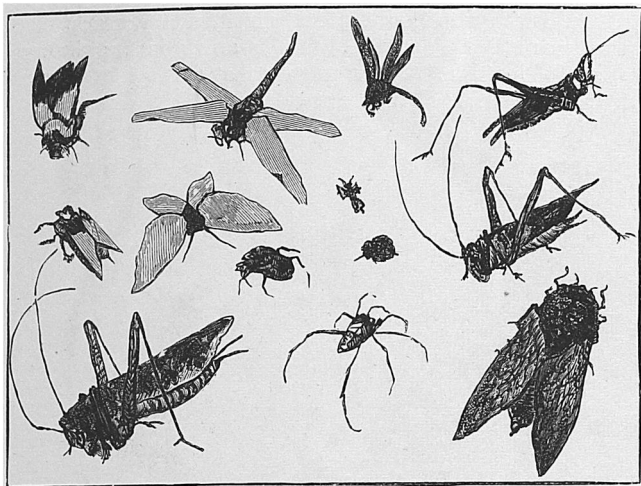


Fig. 12.

their power over human form and the facts of nature." This, taken as a whole, is by far the most discriminating and appreciative critique I have anywhere found on Japanese Art. I cannot believe, however, that this excellence in decorative Art is either due to, or in any degree dependent on, a mastery over the human figure. Whenever the Japanese draw the naked figure, it is certain to be distorted and out of drawing in many parts—the hands and feet notably, and invariably; but they are masters in the art of grouping figures and presenting them in motion,

while as colourists they might supply a school of Art for European students.

They have the same intuitive feeling for waving and flowing lines that made Hogarth discourse so enthusiastically upon their value in his "Analysis of Beauty." "The eye," he observes in one passage, "enjoys winding walks and serpentine rivers, and all sorts of objects whose forms are composed principally of what I call the waving and serpentine lines—of a certain intricacy of

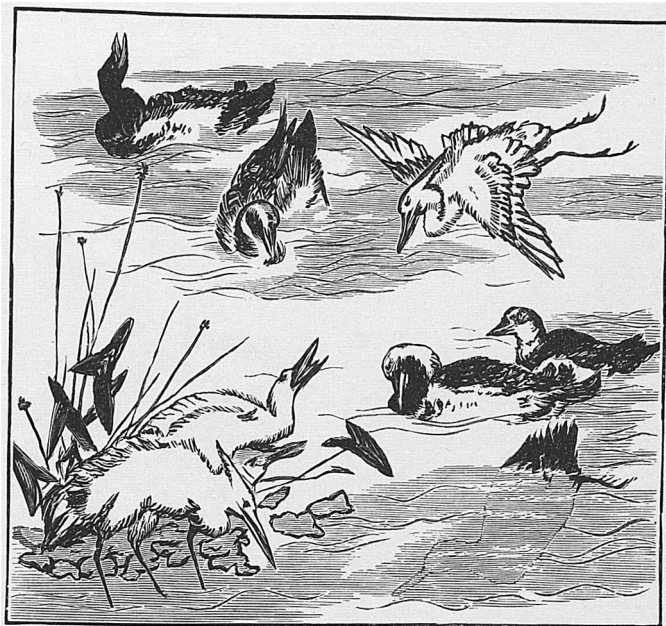


Fig. 13.

form that leads the eye a wanton kind of chase." And this is precisely the chase in which the Japanese delight, and rarely fail in securing. They succeed chiefly, as I have said, because they have gone to nature for their school, and studied with a loving eye and infinite patience, while seeking the secret by which, from simple elementary forms and colours, boundless variety has been secured only by new combinations.

CHEVY-CHACE.

SIR E. LANDSEER, R.A., Painter.

C. G. LEWIS, Engraver.

AT Woburn Abbey, Bedfordshire, the seat of the Duke of Bedford, is the original picture made from this finished sketch. It was exhibited at the Royal Academy in 1826, and at the British Institution in 1827, and purports to be the representation of a portion of the ancient ballad "Chevy-Chace," which describes a border feud between Earl Percy of Northumberland and the Scottish Earl of Douglas, on whose domains Percy is said to have trespassed for the sport of hunting.

"The stout Earl of Northumberland
A vow to God did make,
His pleasure in the Scottish woods
Three summer days to take;

"The cheefest harts in Chevy-Chace
To kill and beare away.
These tydings to Earl Douglas came
In Scotland where he lay:

"Who sent Erle Percy present word
He would prevent his sport.
The English Erle, not fearing that,
Did to the woods resort," &c. &c.

The result was, according to tradition, that a desperate battle ensued between the rival nobles and their retainers, about a

thousand on each side, and that the two leaders, with a large number of gallant knights and gentlemen, fell in the struggle. There are, however, no historical records supporting the story, which is supposed to have had its origin in the battle of Otterburn, that occurred in 1388, during the reign of Richard II., when an Earl of Douglas was slain fighting with a Percy.

Landseer's picture illustrates the hunting scene, a somewhat confused *mêlée* of men armed as for battle, and dogs fierce enough to combat with wild beasts instead of "fat buckes," as the ballad says. Some of the dogs, however, seem to be but in sorry plight from the bravery of a "monarch of the glen," which is making good use of its horns, though to little purpose, it is to be feared, in the way of effective defence, for a hound has a firm grip of its throat, while others are almost on its haunches. At the apex of the pyramidal form of the composition is a knight, probably intended for Earl Percy, semi-clad in armour, and mounted on a black horse; behind him is another equestrian figure, with a hawk on his wrist, showing that the pastime of falconry was conjoined with that of hunting. The whole scene vividly represents the wild and almost lawless sports of the period, and offers a striking contrast to the red-coated hunting-field of our own day, hurrying forwards to be in at the death.



C. G. LEWIS. SCULPT.

SIR E. LANDSEER, R.A. PINX.